

Spring 2012

A Candle in the Dark - Concerto for Clarinet and Wind Ensemble

Jason Gary McChristian
San Jose State University

Follow this and additional works at: https://scholarworks.sjsu.edu/etd_theses

Recommended Citation

McChristian, Jason Gary, "A Candle in the Dark - Concerto for Clarinet and Wind Ensemble" (2012). *Master's Theses*. 4147.
DOI: <https://doi.org/10.31979/etd.ucbj-gcf7>
https://scholarworks.sjsu.edu/etd_theses/4147

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact scholarworks@sjsu.edu.

A CANDLE IN THE DARK
CONCERTO FOR CLARINET AND WIND ENSEMBLE

A Thesis

Presented to

The Faculty of the School of Music and Dance

San José State University

In Partial Fulfillment

of the Requirements of the Degree

Master of Music

by

Jason McChristian

May 2012

© 2012

Jason McChristian

ALL RIGHTS RESERVED

A CANDLE IN THE DARK
CONCERTO FOR CLARINET AND WIND ENSEMBLE

by

Jason McChristian

APPROVED FOR THE DEPARTMENT OF MUSIC AND DANCE

SAN JOSÉ STATE UNIVERSITY

May 2012

Dr. Pablo Furman

SCHOOL OF MUSIC AND DANCE

Dr. Brian Belet

SCHOOL OF MUSIC AND DANCE

Dr. Gordon Haramaki

SCHOOL OF MUSIC AND DANCE

ABSTRACT

A CANDLE IN THE DARK CONCERTO FOR CLARINET AND WIND ENSEMBLE

By Jason McChristian

A Candle in the Dark – Concerto for Clarinet and Wind Ensemble is cast in three movements. The work is an exploration of the qualities of the concerto form with its inherent narrative of the single solo protagonist and its dialogue with a larger ensemble. In particular, I was interested in discovering the virtuoso capabilities in the agility and expressiveness of the solo clarinet and, in general, exploring the possibilities of the wind ensemble. The title, added after the composition was finished, quotes Carl Sagan's description of the use of reason and skepticism in a world preoccupied with superstition, with the solo clarinet representing the solitary candle. The material found in the first movement of the work is organized as a theme and variations built on a main theme of leaping ninths, and a sonority called the "progenitor" chord, variants of which appear in each movement and represent the "dark" referenced in the title. The second movement is cast in two major sections, a combination of fast interweaving lines and lilting dance-like themes and a gentle lullaby, built upon a second variant of the "progenitor" chord and a melodic cell called the "chromatic turn." The final movement states a third variant of the "progenitor" chord and is constructed as the developmental revelation of a new syncopated theme amid joyous fanfares in a celebratory atmosphere that brings the work to a triumphant conclusion.

DEDICATION

This work is dedicated to

Dr. Pablo Furman, whose instruction over the years will forever influence my compositions.

Dr. Brian Belet, for showing me that, above all, if it sounds good, then it's right.

Dr. Gordon Haramaki, who has taught me to challenge the conventional but, at times, to embrace it.

TABLE OF CONTENTS

List of Examples	vii
Introduction	1
Movement I, <i>A Candle in the Dark</i>	6
Movement II, <i>Scintillating Magic</i>	36
Movement III, <i>A Filament Within</i>	49

LIST OF EXAMPLES

Example 1: Main theme, movement I, mm. 2-4.	2
Example 2: “Progenitor” chord, movement I.	2
Example 3: “Progenitor” chord, movement II.	2
Example 4: “Chromatic Turn” variants, movement II.	3
Example 5: “Chromatic Turn” flourishes in flute and solo clarinet, movement II, mm. 10-13.	3
Example 6: Movement III variant of the “Progenitor” chord.	4
Example 7: Hints of main theme in solo clarinet, movement III, mm. 15-22.	4
Example 8: Entire main theme in solo clarinet, movement III, mm. 33-37.	4

INTRODUCTION

A Candle in the Dark—Concerto for Clarinet and Wind Ensemble is cast in three movements, the total duration lasting approximately twenty-four minutes. Each movement is part of a larger musical narrative, although the work is not specifically programmatic. Much of the musical material found in the work is derived from the main theme as well as a particular sonority called the “progenitor” chord. I used this sonority and the thematic material generated from the main theme to create overall cohesion among each of the separate movements. Movement I—*A Candle in the Dark* depicts a struggle, one that ends unresolved and is marked by a final visceral scream of the clarinet and orchestra. Recoiling from the earlier aggression, Movement II—*Scintillating Magic*, begins with soft bell-tolls to create a reclusive and withdrawn mood. The music slithers and dances but cannot shake the terrifying experience of the first movement. After a short cadenza, a lullaby ensues, and the movement concludes peacefully into the final movement. Movement III—*A Filament Within* begins with some of the tension found in the first movement but quickly rebounds, exposing joyful relief and triumph.

Movement I—*A Candle in the Dark*

Movement I is constructed of material generated from a main theme. The first three measures of this theme are developed more frequently than other parts of the theme. This motif (Ex. 1) announces the first and last main sections of the movement. The main theme is easily recognized with its angular profile.

Example 1: Main theme, movement 1, mm. 2-4.



The sonority I call the “progenitor” chord, found throughout the work, is first heard sounded by the low brass in measure 6 (Ex. 2). As a result of the cluster of 2nds, this brooding sonority represents the “dark” referenced in the title of this piece.

Example 2: “Progenitor” chord, movement I.



Movement II—*Scintillating Magic*

Movement II also begins with the progenitor chord, sounded by the pitched percussion (Ex. 3), though it now lacks a D and is stacked in different voicing. The alteration of the progenitor chord of the first movement through the omission of a pitch, inversion, and change of timbre, gives the progenitor chord a new identity. This new inversion results in a brighter, more vibrant sonority.

Example 3: Progenitor Chord, Movement II.



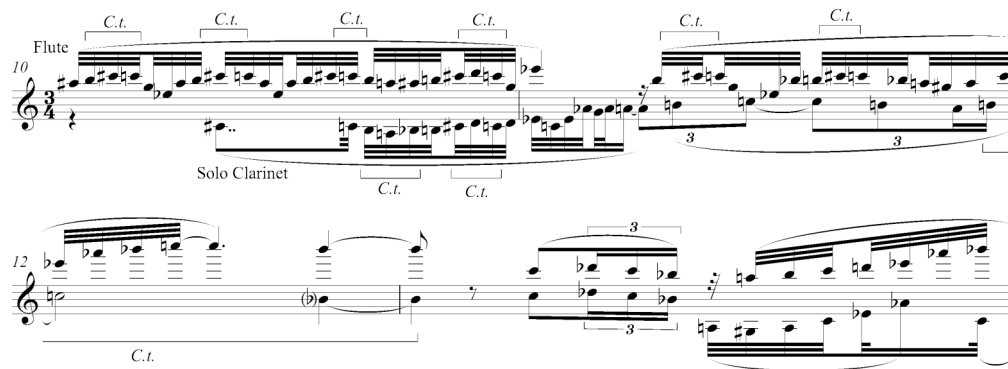
The important motivic element of this movement is what I call the “Chromatic Turn” (Ex. 4). This figure is defined by alternating major and minor 2nds. This chromatic turn is used as a motif and allows for an easy change of key.

Example 4: “Chromatic Turn” variants, movement II.



As seen in Example 5, the chromatic turn creates harmonic instability, as none of its pitches appears to be foremost in a hierarchy. Although the chromatic turn is prominently used in this movement, hints of it can also be found in the outer movements.

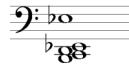
Example 5: “Chromatic Turn” flourishes in flute and solo clarinet, movement II, mm. 10-13.



Movement III—*A Filament Within*

Movement III—*A Filament Within* begins with a variant of the “Progenitor” chord, presented in the bass clarinet, bassoon, euphonium, tuba, and string bass. (Ex. 6)

Example 6: Movement III variant of the “Progenitor” chord.



This voicing results in the “dark” timbre from the first movement, while the octave E flat creates a new tonic.

One important element of the third movement is that the main theme is not presented in full form at the outset. Instead, the theme is implied through iterations of the individual cells that will finally make up the theme. The solo clarinet line (m. 15) includes material suggestive of the elements of the main theme of the third movement.

Example 7: Hints of main theme in solo clarinet, movement III, mm. 15-22.



Measure 23 reveals a near-complete version of the main theme, but it is treated as a *Klangfarbenmelodie* between the solo clarinet, piccolo, flutes, and oboes distorting the theme’s identity. The main theme is truly presented in its final form in measure 33 (Ex. 8). In the following examples the “chromatic turn” is found near the end of each phrase.

Example 8: Entire main theme in solo clarinet, movement III, mm. 33-37.



While I conceived an idea of the narrative early in the composing process, I did not decide on the title and the subtitles until after the piece was completed. These phrases come from my interest in science and skepticism, an inspiration for many of my compositions. One of my favorite writers on these subjects is Carl Sagan who used the phrase “a candle in the dark” to describe the use of reason and skepticism in a world preoccupied with superstition and the paranormal. In my composition, the solo clarinet often represents this solitary candle, at times a faint dot of glowing ember, at times fully ablaze.

I. *A Candle in the Dark*

II. *Scintillating Magic*

III. *A Filament Within*

Instrumentation

Solo B♭ Clarinet

Piccolo

Flutes 1,2

Oboes 1,2

B♭ Clarinets 1,2

B♭ Bass Clarinet

Alto Saxophones 1,2

Tenor Saxophone

Baritone Saxophone

Bassoon

Horns 1-4

B♭ Trumpets 1,2,3

Trombones 1,2

Bass Trombone

Euphonium

Tuba

Timpani (4)

Percussion 1

Snare Drum, Bongos (2), Anvil, Wind Chimes

Percussion 2

Bass Drum, Triangle, Wood Block

Percussion 3

Crash Cymbals, Suspended Cymbals, Xylophone, Glockenspiel

Percussion 4

Chimes, Tambourine, Tam-tam, Congas (2)

Percussion 5

Marimba, Slapstick

Percussion 6

Vibraphone, Crotales

Piano

String Bass

A Candle in the Dark

I. A Candle in the Dark

Concerto for Clarinet and Wind Ensemble

Jason McChristian
(2011)

4/4 Mysterious ♩ = 66 **6/4** **4/4** **6/4** **4/4**

Solo Clarinet in Bb

Piccolo

Flutes

Oboes

Clarinets in Bb 1, 2

Bass Clarinet in Bb

Alto Saxophones

Tenor Saxophone

Baritone Saxophone

Bassoon

4/4 Mysterious ♩ = 66 **6/4** **4/4** **6/4** **4/4**

Horns in F 1-4

Trumpet in Bb 1, 2, 3

Trombones

Bass Trombone

Euphonium

Tuba

4/4 Mysterious ♩ = 66 **6/4** **4/4** **6/4** **4/4**

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Piano

4/4 Mysterious ♩ = 66 **6/4** **4/4** **6/4** **4/4**

String Bass

* Repeat this gesture, stay close to the rhythm given. Breathe when needed. Avoid synchronization.

**** Repeat these pitches in the order given at a fast speed (roughly 4-6 notes per beat). Breathe when needed. Avoid synchronization.**

Copyright © 2011 Jason McChristian

12 Faster, pressing ♩ = 88

Solo Ctr. Picc. Fls. Obs. Bb Cl. B. Cl. A. Sax. Ten. Sax. Bari. Sax. Hon.

12 Faster, pressing ♩ = 88

F Hns. Bb Tpts. Tuba B. Tuba Euph. Tuba

12 Faster, pressing ♩ = 88

Tymp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Perc. 6 Psn. S. Bass

Tam-tam

30 Faster ♩ = 110

Solo Cl.

Picc.

Fh.

Obs.

B♭ Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

30 Faster ♩ = 110

F. Hrn.

B♭ Tpts.

Tbns.

B. Tbn.

Euph.

Tba.

30 Faster ♩ = 110

Tri.

Sus. cym.

soft mallet

Chms.

Mar.

Vib.

Pnc.

30 Faster ♩ = 110

S. Bass

13

14

Solo Cl $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Picc
 Flt *flaut.* *mf* (All)
 Obs. *mf*
 Bb Cl. *p*
 B. Cl. *p*
 A. Sax.
 Ten. Sax.
 Bari. Sax.
 Bar. *f* *mf* *p* *mf* *p*
 F Hrn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mp*
 Bb Tpt.
 Thsn.
 B. Tbn.
 Euph.
 Tbn. *mp* *f* *mf* *p* *mf* *p*
 Timp. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *[D w Cl]*
 Perc. 1 *[S d]*
 Perc. 2
 Perc. 3 *Xylophone* *mf*
 Perc. 4 *Tamb.* *p* *mp*
 Perc. 5 *Mtr.* *p*
 Perc. 6 *Vib.* *p*
 Pnc.
 S. Bass $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

89 With vigor $\frac{2}{4}$ $\frac{5}{4}$

Solo Cl. sf

Picc. f

Flu. f

Obs. f

Bb Cl. f

B. Cl. f

A. Sax. f

Ten. Sax. f

Bari. Sax. f

Bon. f

F Hrn. (a2) f

Bb Tpts. f

Thsn. f

B. Tbn. f

Euph. mp

Tba. mp

89 With vigor $\frac{2}{4}$ $\frac{5}{4}$

Temp. f

Perc. 1 f

Perc. 2 f

Perc. 3 f

Perc. 4 f

Perc. 5 f

Perc. 6 f

Pnc. f

89 With vigor $\frac{2}{4}$ $\frac{5}{4}$

S. Bass f

with sticks

[B.d.]

[Cr. cym.]

[Cong.]

18

101

III
4/4 3/4

Solo Cl.
Picc.
Flu.
Obs.
Bb Cl.
B. Cl.
A. Sax.
Ten. Sax.
Bari. Sax.
Bsn.

III
4/4 3/4

F Hrn.
Bb Tpts.
Thsn.
B. Thn.
Euph.
Tbn.

III
4/4 3/4

Temp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Pnc.
S. Bass

III
4/4 3/4

101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149
150
151
152
153
154
155
156
157
158
159
160
161
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
192
193
194
195
196
197
198
199
200

113 117 122

Solo Cl *ff* *mp*

Picc *f* *p* *(f)*

Flu *f* *p* *Solo*

Obu *f* *p*

Bb Clu *p*

B. Cl *p*

A. Sax *p*

Ten. Sax *p*

Bari. Sax *p*

Bon *p*

F Hrn *ff* *f*

Bb Tpts *mf hunting*

Thsn *ff* *p*

B. Tbn *ff* *p*

Euph *ff* *f* *p*

Tbn *ff* *f* *p*

Temp *f* *f* *[G to G#, Bb to C]* *[G# to G#, Bb to C#, C# to D, G to F]*

Perc. 1 *ff* *ff* *[S.D.]* *[Aux.]*

Perc. 2 *f* *[B.d.]*

Perc. 3 *[Clock]* *ff*

Perc. 4 *[Tamb.]* *ff*

Perc. 5

Perc. 6

Pnc *mp*

S. Bass *117* *122* *pizz.* *mp*

138

Solo Cl.

Picc.

Flu.

Obs.

Bb Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

F Hrn.

Bb Tpts.

Thsn.

B. Tho.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

S. Bass

p

ap

div.

Solo

Glock.

Mar.

Vib.

154 **2 Heavy** **3**

132 Solo Cl *ff* *accel. disregard tempo* *accel. disregard tempo*

Picc *ff*

Flu *ff*

Obs *ff*

B♭ Cl *pp* *ff*

B. Cl *pp* *ff*

A. Sax *ff*

Ten. Sax *ff*

Bari. Sax *ff*

Hon *ff*

F Hrn *ff*

B♭ Tpts *ff*

Thbn *ff* *mp* *f* *mp* *f*

B. Thn *ff* *mp* *f* *mp* *f*

Euph *ff* *mp* *f* *mp* *f*

Tbn *ff* *mp* *f* *mp* *f*

154 **2 Heavy** **3**

Timp *ff* *mp* *f* *mp* *f*

Perc. 1 *ff* *mp* *f* *mp* *f*

Perc. 2 *ff* *mp* *f* *mp* *f*

Perc. 3 *ff* *mp* *f* *mp* *f*

Perc. 4 *ff* *mp* *f* *mp* *f*

Perc. 5 *ff* *mp* *f* *mp* *f*

Perc. 6 *ff* *mp* *f* *mp* *f*

Pnc *ff* *mp* *f* *mp* *f*

154 **2 Heavy** **3**

S. Bass *ff* *mp* *f* *mp* *f*

Chorus

164 *accel.* **165** $\frac{6}{8}$ $\text{♩} = 60$ **171** **9** Held back **6**
 $\frac{8}{8}$ ($\text{♩} = \text{ca. } 40$) **8**

Solo Cl. *mf* *p* *mp* *f* *ff*

Picc. *f*

Fl. *Soli* *mp* *f*

Obs. *Soli* *mp* *f*

Bb Cl. *p* *mf* *f*

B. Cl. *p* *mf* *f*

A. Sax. *Soli* *mp* *f*

Ten. Sax. *p* *mf* *f*

Bari. Sax. *p* *mf* *f*

Bsn. *p* *mf* *f*

F. Hrn. *p* *f* *ff*

Bb Tpt. *p* *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

165 $\frac{6}{8}$ $\text{♩} = 60$ **171** **9** Held back **6**
 $\frac{8}{8}$ ($\text{♩} = \text{ca. } 40$) **8**

Timp. *f* *ff* *damp*

Perc. 1 *f* *ff* *damp*

Perc. 2 *f* *ff* *damp*

Perc. 3 *f* *ff* *damp*

Perc. 4 *f* *ff* *damp*

Perc. 5 *f* *ff* *damp*

Perc. 6 *f* *ff* *damp*

Pnc. *p* *mf* *f* *ff*

165 $\frac{6}{8}$ $\text{♩} = 60$ **171** **9** Held back **6**
 $\frac{8}{8}$ ($\text{♩} = \text{ca. } 40$) **8**

S. Bass *p* *mf* *f* *ff*

Chms. *Mar.* *Vib.* *pedal off* *B.d.*

183 191

Solo Cl *mp* *gentle* *mf*

Picc *mp* *gentle*

Flu

Obs

Bb Cl

B. Cl

A. Sax *mp* *gentle*

Ten. Sax

Bari. Sax

Bsn *mp* *gentle*

F Hrn *ff* *menacing* *ff* *menacing*

Bb Tpts *open* *open*

Thsn *brassy* *p* *ff*

B. Tbn *brassy* *p* *ff*

Euph *brassy* *p* *ff*

Tbn *Solo* *mp* *f* *ff* *menacing*

Temp 191 [G. A. CL 19]

Perc. 1 *S.A.* *mp* *p* *mp* *p* *rim shot*

Perc. 2

Perc. 3 *Sn. cym.*

Perc. 4 *Chms.* *f*

Perc. 5

Perc. 6

Pnc *ff*

S. Bass 191

207

Solo Cl *ff*

Picc *mf*

Flu *mf*

Obs. *mf gracioso*

Bb Clu *mf*

B. Cl *mf*

A. Sax *mf*

Ten. Sax *mf gracioso*

Bari. Sax *mf gracioso*

Bsn *mf*

F Hrn *f* 2. only *mf* 1. *ff*

Bb Tpts *f* *mf*

Thsn *f* *mf* *ff*

B. Thsn *f* *mf* *ff*

Euph *f* *mf* *ff*

Tha *f* *mf* *ff*

Timp *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *ff* *Chms.* *mf*

Perc. 4 *mf*

Perc. 5

Perc. 6

Pno *ff* *f*

S. Bass *f* *pizz.* *mf* *arco*

9 6 9 6 9 6 9 6

238 ♩ = 90

Solo Cl.

Picc.

Fls.

Obs.

Bb Clk.

B. Cl.

A. Sass.

Ten. Sax.

Bari. Sax.

Bbn.

♩ = 90

F Hns.

Bb Tpts.

Thns.

B. Tbn.

Euph.

Tba.

♩ = 90

Temp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

S. Bass

244 ♩ = 110

241 **4/4**

Solo Cl. *ff*

Picc. *ff*

Flu. *mp* smoothly *come spora* *ff*

Obu. *mp* smoothly *come spora* *mp* smoothly

Bb Cl. *mp* smoothly *come spora* *mp* smoothly

B. Cl. *mp* smoothly *come spora* *mp* smoothly

A. Sax. *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

Bon. *f*

F Hrn. *sim.* *a2* *p* *mf* *f*

Bs Tpts. *sim.* *a2* *p* *mf* *f*

Thns. *p* *mf* *f*

B. Thns. *p* *mf* *f*

Euph. *p* *mf* *f*

Tba. *p* *mf* *f*

Timp. *ff* *mf*

Perc. 1 *ff* *mf* *ff* *mf*

Perc. 2 *ff* *mf* *ff* *mf*

Perc. 3 *ff* *mf* *ff* *mf*

Perc. 4 *ff* *mf* *ff* *mf*

Perc. 5 *ff* *mf* *ff* *mf*

Perc. 6 *ff* *mf* *ff* *mf*

Picc. *mp* *ff* *mp* *ff*

S. Bass *mp* *ff* *mp* *ff*

4/4

* Repeat these pitches in the order given at a fast speed (roughly 4-6 notes per beat).

34

II. Scintillating Magic

10 $\frac{3}{4}$ = 50

Solo Cl *whimsical* *p* *f* *ff* 15

Picc (Solo) *whimsical* *p* *f* *ff* All *f*

Fhs *whimsical* *p* *f* *ff* All *f*

Obs. *f* *ff*

Bb Cl. *f* *f* Solo *f*

B. Cl. *f*

A. Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. *f*

10 $\frac{3}{4}$ = 50 15

F Hns. 1. *pp* *f* *mp* *f*

2. *pp* *f* *mp* *f*

Bb Tpts. *f* *mp* *f*

Thns. *f* *mp* *f*

B. Ths. *f* *mp* *f*

Euph. *pp* *f* *mp* *f*

Tha. *pp* *f* *mp* *f*

10 $\frac{3}{4}$ = 50 15

Timp. *mp* [Bb to A, Cf to Cl]

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 [Glock.] struck *f*

Perc. 4 [Chms.] *p* *f*

Perc. 5 [Mar.] *p* *f*

Perc. 6 [Vib.] struck *p* *f* light pedal

Pnc. *f*

10 $\frac{3}{4}$ = 50 15

S. Bass. *f*

16

Solo Cl. *mf* *mp* *mf* *f* *mp hypnotic* *f* *mp sub.* *f*

Picc. *mp* *ethereal* *p*

Flu. *mf* *mp ethereal* *p*

Obs. *mf* *mp ethereal* *p*

Bb Cl. *mf* *mp ethereal* *p*

B. Cl. *mf* *mp ethereal* *p*

A. Sax. *mf* *mp ethereal* *p*

Ten. Sax. *mf* *mp ethereal* *p*

Bari. Sax. *mf* *mp ethereal* *p*

Bsn. *mf* *mp ethereal* *p*

F Hrn. *mf* *mp ethereal* *p*

Bb Tpts. *mf* *mp ethereal* *p*

Tbns. *mf* *mp ethereal* *p*

B. Tbn. *mf* *mp ethereal* *p*

Euph. *mf* *mp ethereal* *p*

Tba. *mf* *mp ethereal* *p*

Timp. *mf* *mp ethereal* *p*

Perc. 1 *mf* *mp ethereal* *p*

Perc. 2 *mf* *mp ethereal* *p*

Perc. 3 *mf* *mp ethereal* *p*

Perc. 4 *mf* *mp ethereal* *p*

Perc. 5 *mf* *mp ethereal* *p*

Perc. 6 *mf* *mp ethereal* *p*

Pno. *mf* *mp ethereal* *p*

S. Bass *mf* *mp ethereal* *p*

Repeat freely bowed

Repeat freely bowed

full pedal

(pizz.)

25

30

4/4 Tenderly ♩ = 80

Solo Cl. *mf* *f* *aggressive* *p* *gentle*

Picc.

Flu.

Obs.

Bb Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bon.

30

4/4 Tenderly ♩ = 80

F. Hrn.

Bb Tpt.

Thbn.

B. Thbn.

Euph.

Tbn.

30

4/4 Tenderly ♩ = 80

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

S. Bass

[Mar.]

[Vib.]

[B.d.]

[Tam-t.]

[Glock.]

with rattan

struck

33

p *mp* *p* *mp* *mf* *ff*

2/4 **4/4**

Solo Ctr

Picc

Flu

Obs.

B♭ Ctr

B. Cl

A. Saxs

Ten. Sax

Bari. Sax

Bsn

F Hrn.

(1.) *mp* *rim.*

2/4 **4/4**

B♭ Tpts

Thous

B. Tbn

Euph

Tbn

Solo *mf* *ff*

2/4 **4/4**

Timp

Perc. 1

Perc. 2

Perc. 3 *[Glock]*

Perc. 4

Perc. 5

Perc. 6 *[Vib]*

Pnc

pizz. *p* **2/4** **4/4**

S. Bass

41

3/4 **4/4** **5/4** **4/4** **5/4**
68 **4/4** **Fanatical** **5/4**
 ♩ = 50 molto accel. ♩ = 100 molto rit.

Solo Cl.
 Picc.
 Fl.
 Obs.
 Bb Cl.
 B. Cl.
 A. Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn.

3/4 **4/4** **5/4** **4/4** **5/4**
68 **4/4** **Fanatical** **5/4**
 ♩ = 50 molto accel. ♩ = 100 molto rit.

F Hrn.
 Bb Tpts.
 Tbn.
 B. Tbn.
 Euph.
 Tba.

3/4 **4/4** **5/4** **4/4** **5/4**
68 **4/4** **Fanatical** **5/4**
 ♩ = 50 molto accel. ♩ = 100 molto rit.

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 Pnc.
 S. Bass

[Sd]
 [Tm]
 [Sn, cym]
 [Ct, cym]
 [Chm]

ppp *mp* *f* *mp* *ff* *ff* *ff*

5/4 **3/4** $\text{♩} = 50$ **75** **Mysterious** $\text{♩} = 80$

Solo Cl. *p* *pp*

Picc. *ethereal* *p*

Flu. *mp* *ethereal* *p*

Obs. *mp* *ethereal* *p*

Bb Cl. *mp* *ethereal* *p*

B. Cl. *pp* *pp*

A. Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Bon. *p*

5/4 **3/4** $\text{♩} = 50$ **75** **Mysterious** $\text{♩} = 80$

F. Hrn. *p* *pp* *pp*

Bb Tpts. *p*

Thns. *p*

B. Thn. *p*

Euph. *mf distant* *pp* *pp*

Tbn. *mf distant* *pp*

5/4 **3/4** $\text{♩} = 50$ **75** **Mysterious** $\text{♩} = 80$

Timp. *mf* *mp* *mp* *ppizz.*

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

5/4 **3/4** $\text{♩} = 50$ **75** **Mysterious** $\text{♩} = 80$

S. Bass *mp*

[Bb to C] *[C to C#]*

95

Solo Cl *mf* *mp* *mf* *n* **103** *n* *mf* *n*

Picc

Flu

Obs. *n* *mf* *n* *n* *mf* *n* Solo lyrical *f*

Bb Cl. *n* *mf* *n*

B. Cl. *n* *mf* *n*

A. Saxs.

Ten. Sax.

Bari. Sax.

Bsn. *p* *mf* *p* **103**

F Hrn. *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

E Hrn. *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

Bb Tpts.

Thsn. Solo lyrical *pp* *f* *n*

B. Tbn. *p* *mf*

Euph. *p sempre*

Tbn. *p sempre* **103**

Temp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pnc.

S. Bass. *p sempre* **103**

108 113

2 4 **4 4**

Solo Cl. *whimsical*

Picc. *Solo* *pp* *mf* *mp* *f*

Fl. *Solo* *pp* *mf* *mp* *f* *whimsical*

Obs. *All other* *mf* *whimsical* *p*

Bb Cl. *Solo* *mf* *mp* *f*

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn. *mf*

F Hrn. *(a2)* *mf* *f*

Bb Tpts. *(a2)* *mf* *f*

Thsn.

B. Tbn.

Euph.

Tba.

Timp. 113

Perc. 1 **2 4** **4 4**

Perc. 2 **2 4** **4 4**

Perc. 3 *[Glock.]* *p*

Perc. 4 *[Mar.]* *Solo* *mp*

Perc. 5

Perc. 6

Pno.

S. Bass 113

2 4 **4 4**

114

120

Solo Cl.

Picc.

Fls.

Obs.

Bb Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bsn.

F Hrn.

Bb Tpts.

Thns.

B. Tbn.

Euph.

Tba.

120

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pnc.

120

S. Bass

127 **5**/**4** **4**/**4** Resolute ♩ = 38-46

This musical score is for measures 127 through 136 of a piece titled 'Resolute'. The tempo is marked as ♩ = 38-46. The score is written for a large orchestra and includes a solo cello part. The key signature has one flat (B-flat major or D minor), and the time signature is 5/4. The score begins with a rehearsal mark 127. The solo cello part starts at measure 127 with a forte (f) dynamic and a 'long' marking. The orchestral parts include Piccolo, Flute, Oboe, Bassoon, Clarinet in B-flat, Clarinet in E-flat, Saxophone in A, Saxophone in Tenor, Saxophone in Baritone, and Bass. The score features various dynamics such as f, mf, p, and pp, and includes markings for 'freely' and 'long'. The score ends with a rehearsal mark 136.

[illegible]

127
5/4 Resolute ♩ = 38-46

Time

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc.

Perc.

48

$\frac{4}{4}$ Tumultuous $\text{♩} = 138-144$

* Repeat these gestures, stay close to the rhythm given. Breathe when needed. Avoid synchronization.

Majestically $\frac{3}{4}$ $\frac{4}{4}$ [15]

Solo Cl. *ff* *exultant*

Picc. *f* *lively* *ff*

Fls. *f* *lively* *ff*

Obs. *f* *lively* *ff*

Bb Cl. *ff* *p* *ff*

B. Cl. *f* *mp* *ff* *p* *ff*

A. Sax. *ff* *p* *ff*

Ten. Sax. *ff* *p* *ff*

Bari. Sax. *ff* *p* *ff*

Bon. *f* *mp* *ff* *p* *ff*

Majestically $\frac{3}{4}$ $\frac{4}{4}$ [15]

F. Hrn. *ff* *p* *ff*

E. Hrn. *ff* *p* *ff*

Bb Tpts. *ff* *p* *ff*

Thsn. *f* *mp* *ff* *p* *ff*

B. Tbn. *f* *mp* *ff* *p* *ff*

Euph. *f* *mp* *ff* *p* *ff*

Thsa. *f* *mp* *ff* *p* *ff*

Majestically $\frac{3}{4}$ $\frac{4}{4}$ [15] (D to G, B to C)

Timp. *f* *p* *ff*

Perc. 1 (S.d.) *f* *p* *ff*

Perc. 2 (B.d.) *f* *p* *ff*

Perc. 3 (Clock) *f* *p* *ff*

Perc. 4 (Tam-1) *f* *p* *ff*

Perc. 5 (Rub on Chms) *f* *p* *ff*

Perc. 6 (Cym.) *f* *p* *ff*

Pnc. *f* *p* *ff*

Majestically $\frac{3}{4}$ $\frac{4}{4}$ [15]

S. Bass *f* *mp* *ff* *p* *ff*

42 3/4 With vigor

50 4/4 2/4 3/4

Solo Cl.

Pic.

Fl.

Obo.

Bb Cl.

B. Cl.

A. Sax.

Ten. Sax.

Bari. Sax.

Bbn.

42 3/4 With vigor

50 4/4 2/4 3/4

F. Hrn.

Bb Tpts.

Tbns.

B. Tbn.

Euph.

Tba.

42 3/4 With vigor

50 4/4 2/4 3/4

Temp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

S. Bass

53

62 **4/4** **3/4** **2/4** **3/4**

Solo Cl *ff* *f* *come sopra* *ff*

Picc *f* *come sopra* *ff*

Fln *f* *come sopra* *ff*

Obs *f* *come sopra* *ff*

Bb Cl *ff* *ff*

B. Cl *ff* *ff*

A. Sax *ff* *ff*

Ten. Sax *ff* *ff*

Bari. Sax *ff* *ff*

Bsn *f* *ff* *ff*

64 **4/4** **3/4** **2/4** **3/4**

F Hrn *ff* *ff*

Bb Tpts *ff* *ff*

Thsn *p* *ff*

B. Thsn *p* *ff*

Euph *ff* *p* *ff*

Thsn *ff* *p* *ff*

64 **4/4** **3/4** **2/4** **3/4**

Timp *ff* *p* *ff*

Perc. 1 *ff* *ff*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *ff*

Perc. 4 *ff* *ff*

Perc. 5 *ff* *ff*

Perc. 6 *ff* *ff*

Pan *ff* *ff*

64 **4/4** **3/4** **2/4** **3/4**

S. Bass *ff* *p* *ff*

S.d.

Co cym.

choke

* Repeat these gestures, stay close to the rhythm given. Breathe when needed. Avoid synchronization.

59

123 $\frac{3}{4}$ $\frac{2}{2}$

Solo Cl. *ff* *ff* *mp* *sf* *f*

Picc. *ff* *mf* *ff*

Flu. *ff* *mf* *ff* *mp*

Obu. *ff* *mf* *ff* *mp*

Bb Cl. *ff* *mf* *ff* *mp*

B. Cl. *ff* *mf* *ff* *mp*

A. Sax. *ff*

Ten. Sax. *ff* *mp*

Bari. Sax. *ff*

Bsn. *ff* *mp*

123 $\frac{3}{4}$ $\frac{2}{2}$

F Hrn. *ff* *mp* *muted* *mp*

Bb Tpts. *ff*

Thsn. *ff* *mp*

B. Tbn. *ff* *mp*

Euph. *ff* *mp*

Tbn. *ff* *mp*

123 $\frac{3}{4}$ $\frac{2}{2}$

Temp. *ff* *mp* *ff*

Perc. 1 *ff*

Perc. 2 *ff* *mp*

Perc. 3 *ff* *damp* *ff*

Perc. 4 *ff*

Perc. 5 *ff* *Mar* *p*

Perc. 6 *ff* *Vib* *p*

Pnc. *ff* *p*

123 $\frac{3}{4}$ $\frac{2}{2}$

S. Bass *ff*

133 134 3/4

Solo Cl. *ff* *crash*

Picc. *mf* *f* *f*

Flu. *mf* *f*

Obs. *mf* *f*

Bb Cl. *f*

B. Cl. *p* *f*

A. Sax. *p* *mp*

Ten. Sax. *f* *mf* *mp*

Bari. Sax. *f* *mf* *ff* *mp*

Bon. *f* *p* *ff* *mp*

1 134 3/4

F Hrn. *mf* *f* *open*

Bb Tpts. *mf* *p* *mp* *f*

Thsn. *f* *mp* *f*

B. Tbn. *f* *mp* *f*

Euph. *f* *p* *ff*

Tbn. *f* *p* *f marc.* *ff*

134 3/4

Temp. *f* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff*

Perc. 3 *mf* *mp* *choke*

Perc. 4 *f* *mf* *f* *Tamb.* *f*

Perc. 5 *f* *mf* *f*

Perc. 6 *f* *mf* *f*

Pnc. *f marc.* *ff*

134 3/4

S. Bass *p* *f marc.* *ff*

63

187 191

Solo Cl *f*

Picc *f*

Flu *come sopra* *f*

Obs *come sopra* *f*

B♭ Cl *come sopra* *f*

B. Cl *come sopra* *f*

A. Sax *come sopra* *mp* *mf* *p* *mf*

Ten. Sax *come sopra* *mp* *mf*

Bari. Sax *come sopra* *mp* *mf*

Bsn *mp* *mf* *p* *mf*

187 (a2) 191

F Hrn. *mf*

B♭ Tpts *mf*

Tbns *mp* *mp*

B. Tbn *mp* *mp*

Euph *mp* *f* *mp* *f*

Tbn *mp* *f* *mp* *f*

187 191

Timp *mf* *mp* *mf* *p* *f*

Perc. 1

Perc. 2

Perc. 3 *Sus. cym.* *mp*

Perc. 4 *Tam 1* *mp*

Perc. 5

Perc. 6

Pno

187 191

S. Bass *mp* *f* *mp* *f*

237 $\text{♩} = 144$ **Allargando**

Solo Cl. *ff*

Picc. *f lively* *ff*

Flu. *f lively* *ff*

Obs. *f lively* *ff*

Bb Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bon. *ff*

237 $\text{♩} = 144$ **Allargando**

F Hrn. *ff* *p* *ff* *(ff)*

Bb Tpts. *ff*

Thsn. *ff* *p* *ff* *ff*

B. Thn. *ff* *p* *ff* *ff*

Euph. *ff* *p* *ff* *ff*

Tbn. *ff* *p* *ff* *ff*

237 $\text{♩} = 144$ **Allargando**

Temp. *ff* *p* *ff*

Perc. 1 *ff* *B.d.* *ff*

Perc. 2 *ff* *B.d.* *ff*

Perc. 3 *Ce. cym.* *ff*

Perc. 4 *Tam-1* *Tamb.* *ff* *Sub on Chm.* *ff*

Perc. 5 *ff*

Perc. 6 *Crot.* *ff*

Pnc. *ff*

237 $\text{♩} = 144$ **Allargando**

S. Bass *(arco)* *ff*